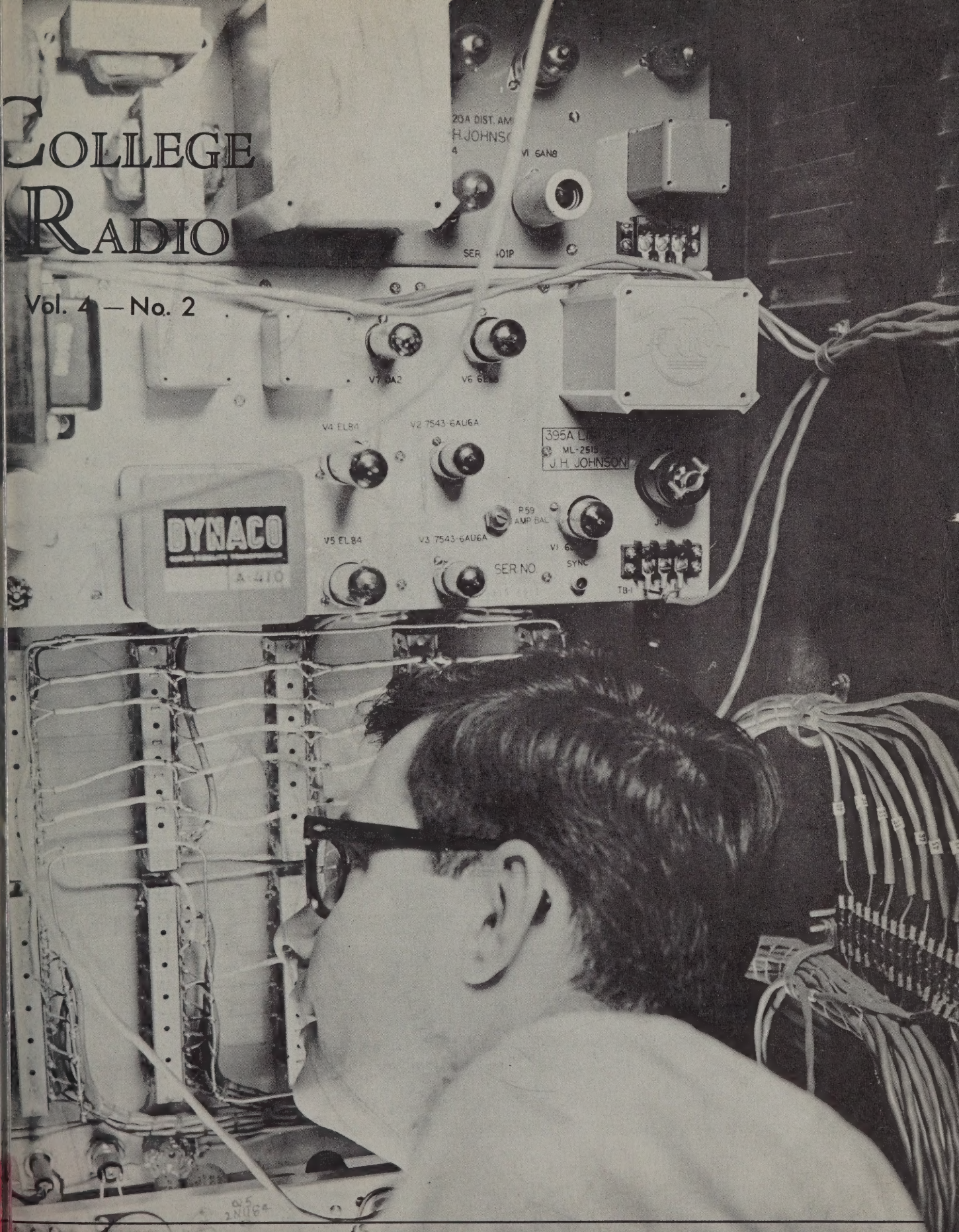
COLLEGE RADIO

Vol. 4 — No. 2



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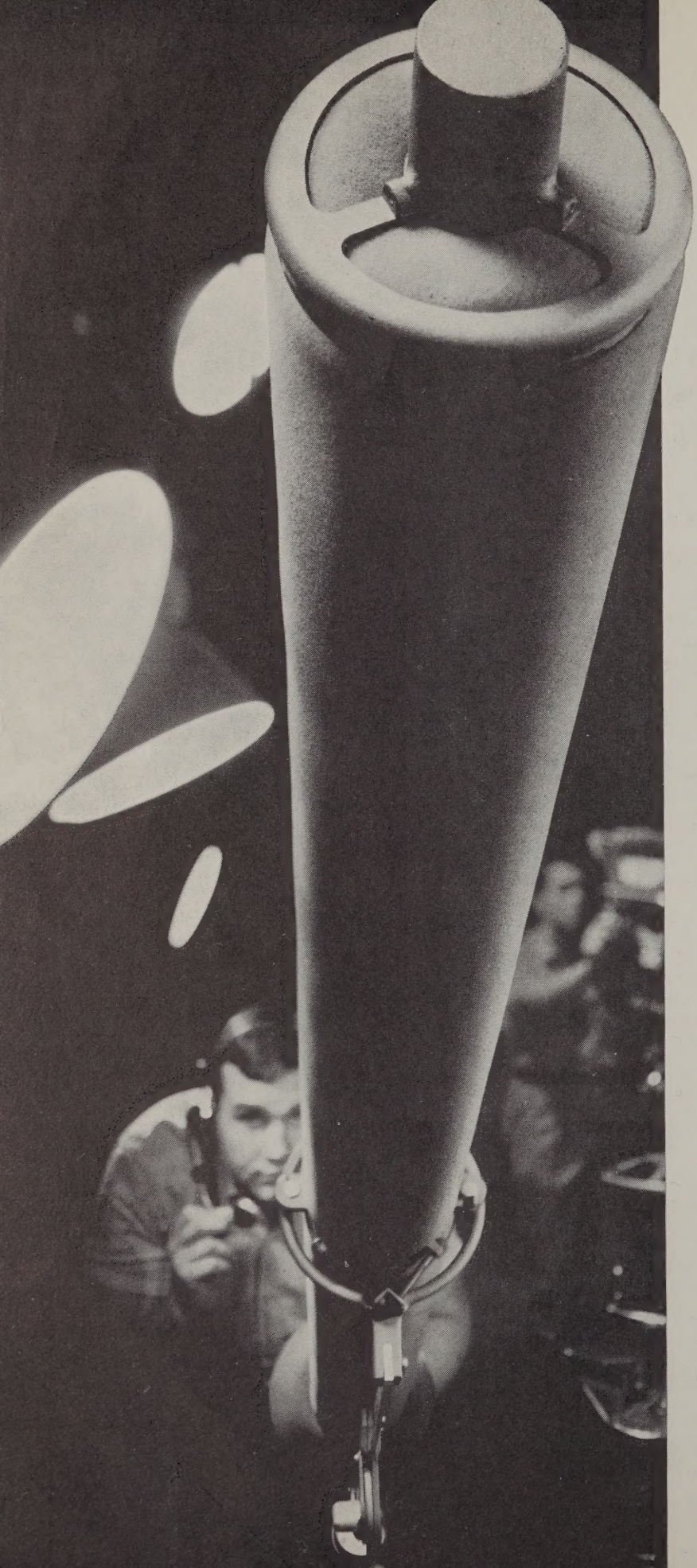

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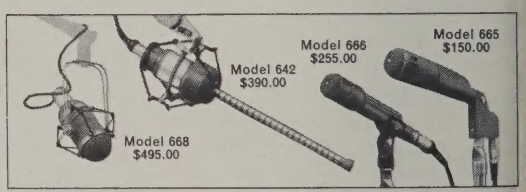
And this same basic research stimulated the development of our new Model 668 cardioid microphone. It uses the Continuously Variable-D® cardioid principle (a creative development from our exclusive Variable-D patent*) to provide smoother cardioid action—plus more versatility—than any other boom microphone you can use.



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SETTING NEW STANDARDS IN SOUND

College Radio

NOVEMBER, 1966

VOL. 4 - No. 2

INTERCOLLEGIATE BROADCASTING SYSTEM

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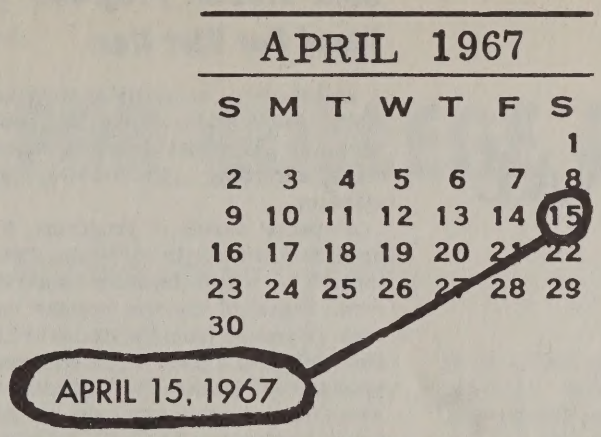

THE INTERCOLLEGIATE BROADCASTING SYSTEM NATIONAL CONVENTION

EAST COAST

University Heights Campus
New York University
Bronx, New York
Host: WNYU

WEST COAST

Berkeley Campus
University of California
Berkeley, California
Host: KAL

SPEAKERS EXHIBITS WORKSHOPS

LUNCHEON SESSIONS

Contact: National Convention Chairman
Mr. Richard Robbins, WNYU
New York, New York

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NATIONAL NEWS

The Establishment Of A West Coast IBS Office

Its Prospects and Aims in '66-'67

The West Coast Office of I.B.S. will officially come into existance on October 1, 1966. Under the directorship of Donald H. Platt, it will attempt to service the Western States in several manners.

Since the Pacific Region - California, Nevada, and Arizona - already has a strong regional office, the West Coast Office will concern itself with strengthening the other regions - Northwest and Mountain - in hopes of establishing equally strong regional activities and services. Involved in this move will be the organizing of a Northwest Conference as well as a Western Conference at the University of California at Berkely.

More specifically, the West Coast Office will attempt to discover and explore numerous areas and programs by which I.B.S. can serve the Western stations in ways which meet their specific needs and desires. Such matters as inter-region hookups for special programs, a code of ethics that is both reasonable and workable, and closer contact with individual stations are just a few of these areas. A tape exchange for the Pacific Region is rapidly developing out of the University of California at Berkely - Pacific Region headquarters - and will be expanded to include all interested stations.

The success of this office will, of course, depend largely on the response it receives from member stations - and non member stations who have not yet joined because of lack of information or uncertainty as to the ability of I.B.S. to serve its needs. Strength of the Western states will only come through increased discussion and open explanation of one's views and suggestions.

UMR Student Programs Taped For Viet Nam

KMSM-FM, University of Missouri at Rolla student radio station, will soon be heard in South Viet Nam via recorded tapes, according to Ken Bowles, station manager.

A special series of programs, to be broadcast from 7:30 to 8 p.m. Oct. 10 through 14, will be taped for the servicemen. Tapes of current popular music were requested from the station by Lt. C. Dale Marshall, 1965 civil engineering graduate now in South Viet Nam. Marshall wrote that a tape recorder was available, but no tapes.

Marshall was the founder of KMSM-FM and the first station manager, and also served as the first chairman of the University's radio committee. Commissioned upon completion of the U.M.R. Reserve Officer Training Corps program, Marshall has been in Viet Nam for about three months, heading a platoon which runs a quarry and rock crusher.

KMSM FM, which operates on 88.5 Mc., is student owned and operated. The station is on the air from 3 p.m. to midnight each week day and from 1 p.m. to midnight on Saturdays and Sundays.

IBS Membership Grows

The following Conditional groups have been advanced to Full Membership by the standing Committee on Membership.

WMHB - Colby College, 23 Waterville, Me.; WECI - Earlham College, 36 Richmond, Ind.; WJRN - Northwood Institute, 99 Midland, Mich.; WSMC - Southern Missionary, 123 Collegedale, Tenn.; WRMC - Middlebury College, 174 Middlebury, Vt.; KAL - University of Calif., 176 Berkeley, Calif.; KMSM-University of Missouri, 288 Rolla, Mo.; WPCS - William Penn College, 236 Oskaloosa, Iowa; WMUH - Muhlenberg College, 244 Allentown, Pa.; WNEU - Northeastern University, 257 Boston, Mass.; and, WUSO - Wittenberg University, 261 Springfield, Ohio.

AS THE LONG STANDING FRIENDSHIP BETWEEN COLLEGE RADIO AND MEN LIKE PAUL BROWN, FRANK CAMPANA AND SOL HANDWERGER SHOW GREATER AND GREATER MUTUAL DIVIDENDS, MORE AND MORE OF THE TOUGH GUYS IN THE BUSINESS HAVE BEGUN TO PLAY BALL WITH COLLEGE RADIO AND WOUND UP BATTING A THOUSAND.

Report From The Comptroller

Another new set of initials will soon be gracing the faces of I.B.S. Publications. They are I.B.S. D.P.S. (I.B.S. Data Processing System). This new data processing system has already been used during the past year by the member services and the engineering departments.

But now in the fall of this year our member stations and other outside organizations doing business with the system will be directly effected by this new set of initials (I.B.S.D.P.S.). As of the 15th of September all statements for services rendered will be issued on I.B.S.D.P.S. punch cards. These new forms will enable the Comptrollers Office to keep an up-to-date record of transactions. With the development of this system the billing for the system will now be done once a month and this will in turn help to increase the collection of funds.

I.B.S.D.P.S. in the following years will be adapted to handle all of the internal accounting of the system with the hope of eventually having an automated accounting system. This goal is for the future but I feel that the ramifications of this new system will effect the conservative nature of I.B.S. greatly.

IBS Treasurer Announces Rate Change For IBS Jewelry

All IBS Lapel Pins are now priced a $3.75 each. This standard price applie regardless of silver or rolled gold plate pin or screw button back. Price i delivered including all taxes.

All orders will be booked at this pric and must be accompanied by cash, chec or money order. Sorry, purchase order cannot be accepted for pins. Allow 6 to weeks for delivery. Specify require style and call letters to be engraved Orders not specifying pin material o catch style will be filled with sterlin silver pins with screw button backs

Several additional items of jewelr embodying the IBS capped microphon emblem will be announced shortly. It i anticipated that these will includ bracelets, bracket charms, key chains letter openers and a number of style of Zippo lighters.

IBS Engineering Presents:

RECORDING FOR COLLEGE RADIO

By BROOKE LEE FURR

Before undertaking such a vast endeavor as instruction in the techniques of recording, let me first explain the purpose and the format of these articles. The purpose is to help you, the college radio station, to handle the routine and the extraordinary problems which face you in the recording field. The aim is to touch on as many types of recording and variety of situations as are necessary to allow you to improve and simplify your recording techniques.

Assistance will range from simple "home" type recording situations where inexpensive amateur type equipment is being used, to situations where elaborate multi-channel installations are available. In addition, consideration will be given to design criteria for both permanent and remote equipment in both electronic and physical requirements.

The format will be informal. This first article is basically an introductory article, explaining generally what will follow later in more detail. It is hoped that questions will be raised during the course of these articles and the actual problems confronting you can be analyzed and potential solutions given. This series will be much more interesting and useful with the participation by as many member stations as possible. The results of these articles will be re-digested and compiled into a new section in the Master Handbook.

There are several decisions which must be made before making a recording. Some of them are arbitrary; others are made because there is no alternative available. While all of these types of decisions are present in every recording situation the specific question for which the type of decision applies will vary. A few considerations which must be made each time are included in this grouping: 1) Where, 2) Purpose, 3) Type, 4) What, 5) Technique, 6) Equipment Utilization, and 7) Special Techniques. In this article I will explain what I mean by each of these terms and present some general ideas. These will be expanded in greater detail in future articles.

WHERE. This is a physical determination -- the exact location of the performance to be recorded. This basically is a decision of remote or studio recording. Generally, if you are fortunate enough to have facilities available, a studio arrangement is preferable, since there is more control of the situation available. It has been my experience, however, that seldom, if ever, in a college radio station is this optimum situation available; therefore, the primary emphasis of these articles will be placed on remote recordings.

Once the location has been decided, the technician should then determine the PURPOSE for the recording. For what will it be used? Is it to be a one-time broadcast? Is it to be made a part of a library? Will the recording be syndicated to other radio stations? Will phonograph records be made from this recording? All of these, in actuality, determine how much effort and expense should be put into each individual recording. For example, if a recording is to be made of material that is of limited interest for broadcast once over only one station, this recording would not merit the effort that a more popular program which would be played on ten different stations would merit. I realize that many purists will disagree with me, but I make this statement for two reasons. First, I want to be realistic -- we want the most people to hear our best efforts; and second, the programs of limited interest fortunately are generally easier to record; so there is most often no significant sacrifice of quality. In addition, for A.M. reproduction on a carrier-current or similar restricted radiation station most listening conditions would not be as critical as they are in phonograph or F. M. listening.

The next question, that of the TYPE of recording, is answered by the PURPOSE of the recording. By TYPE I am basically referring to monophonic, stereophonic, or compatable recordings.

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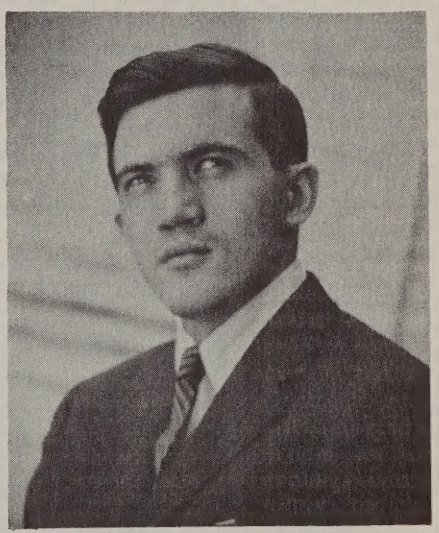


Mr. Furr, a native of Baltimore, Maryland, has spent the last 11 years exploring techniques of recording. He is a member of the Audio Engineering Society, a vice-president of Copper State Recording Company, Inc. in Tucson, Arizona, an Engineering Consultant to Recordings Incoporated in Baltimore, Maryland, and presently resides in San Francisco, California, where he is employed by McCormick and Company. In addition, he operates a personal consulting service to small recording companies in the western United States.

Mr. Furr attended Lehigh University, in Bethlehem, Penna., where he was active in Radio Station WLRN serving as a member of the Engineering Staff, as Business Manager, and as Station Manager.

His interest in the promotion of, and assistance to college radio now extends to IBS and its members in the capacity of Assistant Engineering Manager.

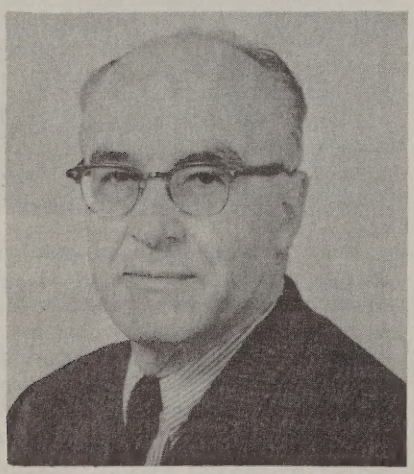
Why College Radio?

By ROBERT P. CRAWFORD

DIRECTOR OF BROADCASTING, QUEENS COLLEGE, CITY UNIVERSITY OF NEW YORK

From the very simple title of this article, one might suspect that the author is going to provide a long list of the "goodies" which will accrue to those who seek a profession in the broadcast business through initial insemination in local college radio. On the other hand, perhaps the unwary reader might be looking for a compilation of "fun and games" which come to those who participate more or less in campus broadcasting activities. While the previous statements are quite true, in a sense, and could be supported by substantial evidence, it will not be the purpose of this report to extoll the virtues of college radio for the average undergraduate who hasn't quite settled on a profession.

The contributions of a college radio activity to the individual and to the



ROBERT P. CRAWFORD

campus are fairly self evident even to the unsophisticated. If one wishes to practice a little engineering, salesmanship, announcing, programming, writing, organizing, dramatics, and the myriad of other activities to be found in a campus station, then that's the place to be, for whatever reason. But the writer is suggesting that there is another, more dominant reason for participation in college radio than just the possibility of a lively extra-curricular activity or the possible entre into the broadcasting business. A more fundamental reason should be, must be, the encouragement by whatever means is available of the entrance of substantial numbers of "enlightened" personnel into the many facets of mass communications in this country.

The prime justification, then, for the operations surrounding the functioning of an effective college radio operation, is to entice, tease, motivate, and encourage highly intelligent, purposeful students into a serious consideration of the "absolute necessity" for makang a career out of some phase of the wide range of communications activities in America, or even overseas. It is the writer's thesis that our communications media, the lifelines of the country, have been too long neglected by the serious, high-minded student; have been so shamefully abused in practice that they function as a national disgrace. This is not to say that other aspects of our social and business world don't need the attention of our intellectuals. But as the purveyors of our culture, the mouthpieces of our politics; the major stages of our entertainment; the sources of most of our information and education; and the economic basis for a large segment of our society, the mass media can no longer be pigeon-holed and opted to the business world as a total franchise without a greater degree of responsibility inherent in their operations, a responsibility which should exhibit awareness of the impact of the mass media on the totality of our society.

The communications revolution which has brought about the need for socially conscious personnel is abundantly in evidence. One has only to observe the implications of the "satellite in the sky" development to be aware of the tremendously changing potential in our communications opportunities. Marshall McLuhan, the avant-garde spokesman for this new era, has made a valiant attempt to indicate the new thinking that must come about through the various media changes. No longer is it possib to conceive of ourselves in terms the past. What is needed is a whole ne orientation to the realities of the prese and the potential paths of the futur Unless we make a more serious effo to effectively cope with our new soci environment, conditioned as it is by t growing leaps of technology, we sha be seriously impaired as a nation a as a people. To accomplish some these necessary changes, it will take more determined thrust into the mid of this chaos in an effort to make sor sense out of the changing tides of o times. Of this, our young people mu be made cognizant and channeled in positions of importance and unde standing. And thus, college radio as starting point.

If all of the foregoing statemer seemed exaggerated and out-of-line, us reflect for a few moments w some of the writers of our times they attempt to grapple with the proble One must read McLuhan's "Understan ing Media" to see how even a first-r mind finds it difficult to cope incisive with the new order. His "the mediu is the message" and the referenc to "hot and cold media" may not the final word, but at least they gi an indication to the directions c thinking must take. He is trying to h us shake off the shackles of the pa and the coining of new terms and phras may get us started.

Reflect also with George Gerbn from the Institute of Communicatio Research at the University of Illin who writes about the individual ir mass culture. "Homo sapiens becam recognizable human being thro collaboration, community and co munications. Of these, communicati is the most uniquely human elem in the pattern. It is unique especia in its symbolic representation re-creation of the human condition. T

symbolic representation and re-creation, whether we call it news, information, or entertainment, is the heart of popular culture. This is the shared communicative context of messages and images through which society reveals to each of its members the varieties, limitations, and potentials of the human condition. The basic functions of the popular culture is, therefore, to make available to all members of the species the broadest range of meanings of their own humanity that society makes possible, and, in turn, to help them build such societies as new conceptions of the human potential may require."

Gerbner goes on to say that "popular culture can fulfill such functions to the extent that it makes available representations and points of view that enable men to judge a real world, and to change reality in the light of reason, necessity, and human values. To that extent, popular culture also forms the basis for self-government." If this is a frightening thought, listen to more. "Not only has our image of the world been telescoped into the present, but the process of description and image-making has also been short-circuited. Margaret Mead recently called attention to a whole new dimension of learning: "the lateral transmission to every sentient member of society of what has just been discovered, invented, created, manufactured, or marketed." Here we are dealing not only with time but also with space and the social process. Instead of the slow filtering-down process, we have the almost simultaneous introduction of ideas and products at all levels of society. The distant and strange becomes familiar and the "new" commonplace; space becomes flexible, and the flow of influence appears lateral because everybody can be exposed to the same sources.

A speaker at a recent meeting of the Association for Professional Broadcasting in Chicago spoke of this communications aspect by referring to it as providing for "instant history;" that we are living history at the same time as we are creating it. If this is ture-as it appears to be-there would seem to be understandable cause why the present is so confusing and why a new rationale must be evolved to interpret our present dilemma and put it into proper perspective. Professor Gerbner introduces us to still another aspect of mass culture when he says, "Educators especially wonder about the consequences inherent in the commercial compulsion to present life in salable packages. They observe that in a market geared to immediate self-gratification, other rewards and appeals cannot successfully compete. They are concerned about subjecting young people to a dramatically heightened impact of the adult environment as the target audience of consumers presumably wishes to see it. There is fear of distortion and moral confusion in the image of the human condition that might emerge. And there is suspicion that the appeal to juvenile fantasy, role experimentation, curiosity, and even anxiety and revolt, may be based more on the private necessity of developing habits of consumer acceptance than on the public requirements of developing critical judgement and of defining essentials of a useful life in society."

While it is a touchy subject, there is no point in avoiding the moral issues contained in our approach to mass culture. Society is always concerned with morals, and we are currently aware of certain trends in this direction too, such as the much talked-about "sexual revolution" and the fashionable controversy going on over the "God is Dead" issue. Our communications commanders of tomorrow will be faced with these decisions when they understand that our mass media play such an important role in defining, explaining and representing the major moral factors of the day. Gerbner rounds off his statements on the individual and mass culture with this appalling thought. "Overprivileged as a consumer and undernourished as a citizen, the purely private individual is a perpetual Walter Mitty. His daydreams of identity represent flight from insight into the broader context of his existence. From his ranks come addicts of the schizophrenic images of Superman. Mass-produced sadism and irrational violence are his staple diet. These afford private gratification in their cheapest, and therefore most profitable, form; they can thrill him while he "tells off the world" without having to enter into any consequential relations with it. The purely private individual cannot think in Descartes' sense of critical reflection; he can only salivate to clues that evoke his "internal stirrings;" he can "reasonate" but not reason. There, by the grace of mass culture, goes a challenge to all of us."

In addition to being concerned about the impact of mass media on the individual, the communicator of tomorrow must be able to resolve some of the basic problems inherent in the inherited structure of broadcasting itself. Henry Steele Commager, the historian, has some telling thoughts on television which should help focus attention on the need for critical evaluation and sound judgement by our future communicators.

"Television is, after all, a new medium, and it is not surprising that we have not yet come to terms with it or that we do not yet understand its character. We do not really know what role it should play, or how it should play whatever role is assigned to it. Those who sit in the seats of power - the members of the Federal Communications Commission and, more important, the overlords of the industry - are, almost all of them, suffering from an actue case of schizophrenia: They have not yet decided whether television is a public or a private enterprise. Furthermore, television is controlled by men trained in the most competetive of private industries, and by great corporations with the most miscellaneous activities; controlled, for the most part, by men without vision or imagination in anything other than their major interests-manufacturing, marketing and finance. There are, to be sure, frequent gestures toward the public interest, and sometimes more than gestures. The inevitable observation here is, if television can do this well, why does it not habitually do this well? The trouble is that, after 25 years, television does not know where it belongs, or what is its character.

With television, and alone with television, it is not the owners but the advertisers who determine policy and content. Thus, alone of major media of communication, television lacks independence. Spokesmen for television prate ceaselessly about indpeendence, chiefly from Governmental regulation, but they have nothing to say about indpeendence where it really counts. But it is in the realm of education that the failure of television is most conspicuous. The contribution of this new and potentially great medium of television to education, or to the enlarge-

(Continued on Page 8)

ment of intellectual horizons, is meager, and is more than counter-balanced by its contributions to non-education and to the narrowing of intellectual horizons. Indeed, of all major institutions devoted to communications or to knowledge, television is the most conventional and the most pusillanimous. And the reason for this is even more sobering than the consideration itself: Television lacks enterprise and courage chiefly because it has nothing to be enterprising or courageous about. It has not developed anything like academic freedom because it is not interested in freedom, except from Governmental restrictions. But we cannot expect television to develop professional standards, principles, loyalties, or ideas until it dedicates itself to something more important than success in the Neilsen or increased earnings to shareholders. How sobering it is that though TV has flourished for a quarter century, it has not developed its statesmen, as have such institutions as the University, Journalism, the Church, the Military, Labor Unions, and Philanthropy."

Perhaps some of the new blood which is so badly needed in broadcasting will be able to provide the "character" that Professor Commager says is so badly needed in television. But there are other problems, as well, in the broadcasting industry which need and deserve the attention of our newly educated communicators. In the Spring, 1966 issue of the Journal of Broadcasting there is a list of the major categories of problems facing the industry which should certainly prove attractive to our idealists as well as pragmatists. Government regulation and interference heads the list, followed by self regulation and professional standards. Then comes balance profit vs. public interest; the need for qualified personnel, training, recruitment and philosophy of broadcasting; the improvement of the public image and credibility; better programming, including that for minorities or specific audiences; the need for research on broadcast effects and ratings; an inquiry into commercials and advertiser domination; production and programming problems; the problems of broadcast journalism, educational broadcasting, economics, radio and UHF, subscription television and CATV. Finally there is the over-all problem of just keeping up with the developing technology.

If a prospective member of the mass-media cult wants further goals, he can get them by reading Harry J. Skornia's excellent book on "Television and Society." After listing some of the problems of broadcasting and suggesting specific methods of overcoming these problems, Professor Skornia concludes with: " The solution to America's broadcasting problems will be arduous and complex. Hopefully, the drastic changes necessary in broadcasting can be made before the full effects of satellite and color broadcasting are added to the present ones. The anachronistic and obsolete structure, controls, leadership, orientation, and techniques of today are inadequate in our atomic and space age. Their wise replacement, urgent as it is, will require a careful and responsible national effort. So far, broadcasting has been controlled instead of released. It needs to be unshackled and used in other new ways by scores of different kinds of groups. No country should be better able than the United States to show how the instruments of television and radio can help man adjust to the machine age and cope with the many tyrannies which technology imposes. Since the United States bears a heavy responsibility for the spread of technology around the world, it has an obligation to lead also in making sure that human values survive under it. Broadcast instruments, wisely used, can create a forum of the nations.

There are certain forces in any given culture which must be controlled. Broadcasting, it is increasingly evident, is such a force. Like education, which is too important to leave only to the educators, broadcasting must become a subject of national interest and constructive thinking." Is it any wonder than that College Radio, or any other collegiate area, is encouraged to provide the spark that will result in the establishment of that national interest of which Dr. Skornia writes!

But radio and television are really only a part, vital as they are, of the total communications web being constructed through technological developments which ought to be the concern of college students. Richard L. Meier writing in his book, "Science and Economic Development," gives us some additional visions to contemplate. " The possibilities here are most remarkable because the new technologies offer at least ten to 100 times greater flow of information at less than present average unit costs. Great savings are possible in the integration of such elements as radio, television, telephone, newspaper, magazines, books, libraries, postal systems, retailing, banking, files, and archives. Introducing new equipment, and new channels for connecting it, will lead to new ways of making decisions and quite new characteristics of organizations. The bases for juding the value of communications are now, for the first time, being investigated seriously in applied science, so that we have little insight as yet into the form the solutions will take. One significant problem in fundamental science which attracts insufficient attention at the moment is: What are the effects upon personality of a ten-fold or even 100-fold increase in communications channel capacity made available to an individual? (This would be equivalent to putting a Stone Age child into a school which is equipped with a library containing many colored pictures and a TV set.)"

Obviously, it has been very transparent what the author intended in this report purported to be on college radio: That there must be a starting point for funneling top notch people into the vast field of communications, per se, and that college radio is as good a place as any to begin. Furthermore, that these communication specialists, whoever they may be, must be the bearers of new wisdom with fresh solutions for solving some of the major problems that exist today and the new ones which will arise with the changing technology. Frankly speaking, the past generations of people who are presently manning the control posts in the communications revolution are not equipped to cope with the complexities of the situation. Old solutions, based on outworn precedents, simply do not apply in this present age.

Time now for the commercial! Join college radio. Enjoy the fun and games. Become proficient in the mastery of programming, production, management and engineering. Make a real contribution to campus life and activities. But as you are doing so, try to think of radio as only a part of the total communications picture in America, and while you are unemcumbered by visions of status quo and vested interests, try to get a fresh look at the significance to the United States and to the world of the way in which

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How Creative Are You?

By LEO MARTIN

What is in it for you if you participate in college radio broadcasting? Take it from an old-timer who was here before radio started--you will get more thrills, more kicks, more real satisfaction from taking part in the operation of your college station than just about anything that is a part of regular campus activity.

Here you have a real challenge for creative expression. But, look out. If you aren't careful, you'll fall into the trap that so many people have been caught in before you. This, of course, is the "do it like other people" bit. Radio is full of people who imitate other people--the deejays, the copy writers, the salesmen. The industry is practically pleading for the new gimmick, the new talent, the new technique. Here it is in the modern age in competition with television, stereo recordings, drive-in movies, motorcycles, parachute jumping, and you name it. People are hearing modifications of the same radio formats and the way they are produced that they heard ten years ago. How long can that go on before those people begin saying, "I've heard that before. Let's do something different" ?

In a way, you have one of the most critical audiences to satisfy. If you can get the ear of the college student in his pre-occupation with a thousand other interests and make him think that he has discovered something new and exciting, you are on your way to a successful career in broadcasting.

Before making a few random comments about your programming, the writer wants to tell you first how fortunate you are to be affiliated with the Intercollegiate Broadcasting System. This organization has had a hard struggle over the years to give you the kind of benefits you are now getting. A few truly dedicated people had the kind of vision that kept them going when it seemed that IBS could never make it. They never gave up in their belief that college radio would grow into the kind of student activity that it has now become. There is a real lesson for all of you in the time and labor that these people gave to your organization in its early days without any financial return whatsoever. They deserve some sort of recognition. Perhaps your enthusiasm for your work on your college station is the reward that would please them the most.

The writer knew some of these people when they were operating out of a hole

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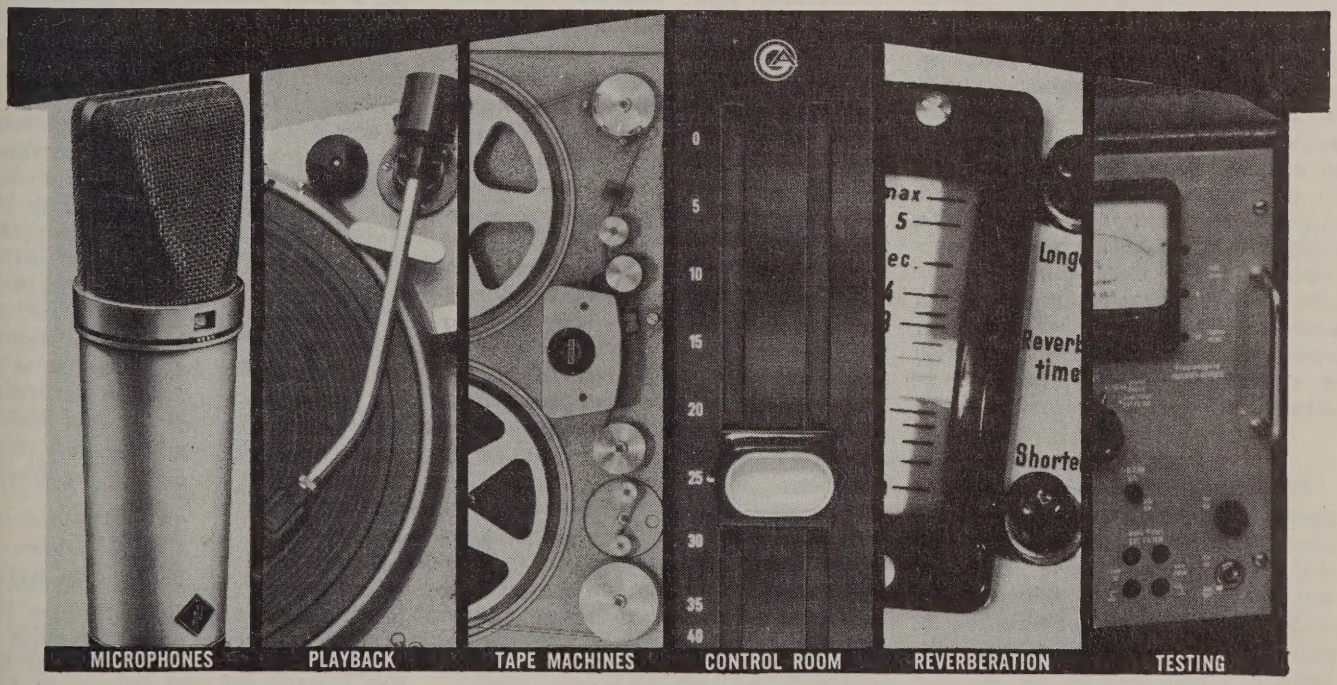

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in the wall in New York City, knocking their heads against some tough account execs to get some dribbles of income for the member stations. They had time to issue operating manuals, to travel at their own expense half way across the country to help a new station get started and to answer correspondence the day it was received. You couldn't help but be impressed with these people when you had a chance to talk with them. Within five minutes of conversation, they were discoursing about the need for high standards and a professional attitude for the college broadcaster.

Basic to everything in programming is a knowledge of what your audience wants to hear. You can't find this out by talking with a few of your friends or by discussing it in staff meetings. You have to do comprehensive measurements of student opinion. These should be conducted regularly and they should be based on representative samples. Certainly, such a study should be made before a new station goes on the air in order to plan its over-all program format scientifically. The changes which are made in that format should be made on the basis of later measurements of campus opinion. At least two such studies, preferably three, should be made each year. The samples should be constructed on the basis of the exact proportions of people who live in each of the housing units covered by the station. Coincidental telephone measurement is of little value for the campus station because one call into a dormitory or a rooming house cannot give the information you need about the kind of listening which may be the rule in the various rooms. The campus station is almost forced to use some form of personal interview survey.

Today, everyone is trying to get your attention, it seems. Make no mistake, when you broadcast on your campus station, you are directly in competition with every other radio station in your area. They are all trying to reach the same people you are. You will have success where they do not by being different and by giving those students what you know they want.

This may be "rock" or "folk" or "country western" a part of the time but when you send it out, be sure that it sounds collegiate rather than strictly the manufactured commercial style. You may have to do some live broadcasting of real talent but if you do, you will be fortunate in being able to create something different. Recordings are all right in their place. But when you play the same thing that the students can buy and play themselves, how can you expect the kind of audience that you really deserve to get? Assign someone on your staff who really knows music of all kinds to design programs which have more variety and novelty than anyone else puts out.

When you offer music, make it music. Cut the chatter unless you have a real future professional comedian on campus. Students complain more about deejay talk which attempts to be cute than anything else in college (or for that matter, commercial station) radio.

If you really want to try to captivate your listeners and cause them to leave their books or card games and just listen to you, study the techniques of some of the all-talk stations. Even though music is probably the main diet of your station, there is no reason why you should not feature talk programs part of the time. As a matter of fact, you have a real opportunity in this kind of program to experiment.

These are times when man's freedoms are being tested in many different kinds of conditions. If there is any place where the values of freedom should have expression, it is the college campus. Student newspapers have been fighting for their rights for a long time. You, as a college station, are not bound by some of the governmental restrictions that regularly licensed broadcast stations have to observe. How about making your station a real voice of freedom? Why not permit the students to say what they really want to express? You'll get called on the carpet a few times but you'll get an audience. Just a word of caution: be sure that you practice responsibility and can defend anything that is put on the air. Also, keep away from anything that is immoral or profane or suggestive ...these are what the most plebian people are able to use to make points. Keep your air presentations on a level that will make you proud to refer to some time when you come back for Alumni Day.

The campus station is about the only kind of radio station any more which can feature live talent. You should be well aware that any college campus is full of performing talent of various kinds. Most of it is worth auditioning for air presentation. You have to find it first. Announced auditions at the station will bring some of it to your attention but you will miss a rich reservoir of program possibility if you depend on this method alone. Most people who have never had the experience of broadcasting are shy of that microphone just like you may have been at one time. You can hardly expect them to make the effort to come to a strange atmosphere of a radio station in order to feel uncomfortable. Go find these people in their natural environments. Designate some people on your staff to attend all sorts of student functions to spot people who are worth training for air work. There are many groups of students in fraternities, sororities, dorms, who are really not bad performers when they do not have audiences. Take the tape recorder along with you. Be sure, of course, to request their permission before you air the tapes. In most cases, they will be flattered. Keep them advised, too, when the tape is to be broadcast. You know you will have a ready-made audience of those people and all their friends.

Broadcasting has come to be known as a News source. Many people today rely on radio and television for more of their information about what is going on than upon the newspapers. As a campus station, you should be alert to every campus news item of importance and be prepared to cover it. The campus newspaper can only reach the students once each morning and then only with news of what happened yesterday. There is no reason why you should not be prepared to report news any time of the day when you are on the air. The portability of the tape recorder enables you to get there fast and get it on the air almost as soon as a story breaks. This is exciting work and it is made to order for those people who want someday to be a station or a network correspondent.

All special events do not, of course, have to be carried at the time they happen. A very popular happening on campus makes good listening the next day. Students like to hear an event on the air which they attended previously. A football game played on Saturday is worth re-hearing on Monday if it happened to be an exciting game. The dance with a special date brings fond memories when heard by re-play. There is much that is worth repeating on the station. A weekly re-cap of the campus news high lights of the past seven days

should be popular if it is well edited and produced.

Panel discussions of campus problems and interviews with especially interesting students and professors and visitors make good programming and add variety to the schedule. Programs of this nature, though, should go out of their way to avoid the academic flavor because students in their rooms do not want this from their radios.

Try to present the kinds of campus events which involve the most people. You may get more listeners to your coverage of intra-mural sports contests than to your broadcast of a scheduled college athletic event.

Whatever you have on your station, PROMOTE IT. You have to remind college students over and over when something is to be presented and even then, a good share of them will forget it unless they have developed a habit of listening at a particular time. For this reason, special events do well when re-played in an established program format. It is not easy to have to re-build your audience every year but that is a fact of life of college radio. Start your promotion during registration in the Fall and don't let up on it until the end of the year. Then it all has to be re-done the next year.

If you are a part of a station which has commercial advertising, you are fortunate. Not only does this kind of operation give realistic training and experience to people who are interested in sales and accounting. It also keeps everyone on the station staff on his toes. The writer of copy soon learns that certain kinds of vocabulary or sentence structure will bring reprimands from the salesmen. The announcer finds out that frequent flubbing or a lack of sincerity in his delivery will bring in another announcer to take over his commercial duties. Hard decisions and tighter administration seem to be made when the commercial pressure exists. Consequently, the station standards become professional much faster. It has to be that way for often it is a matter of being tough or losing a sponsored series of announcements or programs.

The writer, having administered a college commercial station, can attest to the values in tight operation which ensue from such pressures. The numbers of people who became professionals fast under these conditions and who later went on to highly successful careers in broadcasting are proof enough of its values.

For the college station should serve the students who work on it by giving them the opportunity to learn real professional standards. This is as important an objective as the service to the other students on campus through its programming.

About the Author

B.A., Iowa State Teachers College, 1933; M.A., State University of Iowa, 1939. High School Principal and Teacher of Speech and Drama in Iowa and Illinois, 1933-41; Announcer, writer, Station WMRO, Aurora, Illinois, 1939-41; Director of Radio, University of Nebraska, 1941-44; Announcer, producer, Stations KFAB and KFOR, Lincoln, Nebraska, 1942-44; Educational Consultant, U.S. Army Air Force, 1942-43 (on leave from U. of Nebraska); Instructor of Radio, Northwestern University, 1944-46; Associate Professor, Professor and Head of Radio-TV Department, University of Alabama, 1946-51; Professor and Director of Division of Communication Arts, Boston University, 1951-56. Chairman of Department of Television and Radio, Michigan State University since 1956.

College Radio?

(Continued from Page 8)

communications are managed and operated; try to develop a philosophy based on moral values of what a really great systems o communications could do in working for a truly Great Society. It will be well worth the effort.

ABOUT THE AUTHOR

Robert P. Crawford is presently serving in a dual capacity at Queens College, City University of New York. He is Director of Broadcasting in the Department of Communication Arts and Sciences and is Director of the College Center for Radio-TV. Dr. Crawford received his doctorate from the University of Utah in 1951 and then spent several years as Director of Broadcast Training at Michigan State University in the Department of Speech. From 1937 to 1952, Dr. Crawford worked in commercial radio with the exception of three and one-half years in the Army Air Force.

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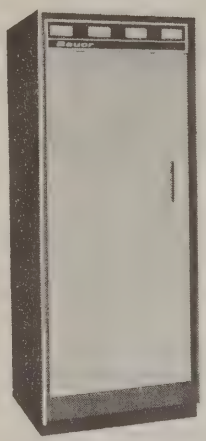

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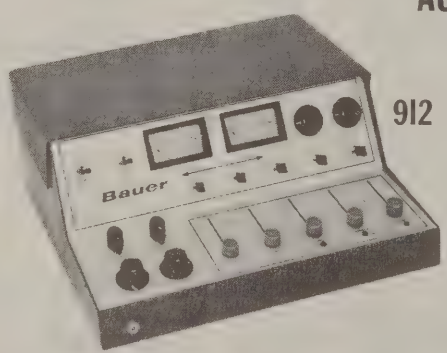

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Miss Patricia Warner is quite a girl. Not only beautiful, Pat is one of KUSF's most competent engineers. She is completely at home operating KUSF's master control board and has even been known to combo everything from rock and roll shows to classical programs when announcers have failed to show up.

Academically Pat has a strong "B" average in U.S.F.'s College of Liberal Arts, and, last spring, was chosen as Queen of "Alpha Pi Omega," the university's military fraternity. Pat is also an accomplished artist and has been offered $100 or more for each of her oil paintings to date.

Pat was born and raised in San Francisco, and on her 19th birthday last June proclaimed that she was still in love with the city by the Golden Gate.

How did her "career" in College Radio get started? According to Pat: ". . . it was an accident. I was looking for somebody and I got lost. I went into KUSF to ask for directions, and then I became curious with all the little gadgets and little lights on this board, then I was discovered . . . and happy ever after."

Working for KUSF has its advantages also. Probably Pat's most thrilling show business experience so far was her run in with Allen Sherman. Because KUSF is located in San Francisco, its public relations department is often able to arrange interviews with visiting celebrities. Pat was voluntarily assigned to interview Mr. Sherman at his suite in the Fairmont one sunny afternoon. That evening she had the pleasure of seeing his show in the Venetian Room at the Fairmont. After the show he came over to the table where she was sitting and asked if he could introduce "the beautiful girl who interviewed me this afternoon" to some of his friends and business associates who were also in the Venetian Room. Naturally Pat said yes.

The only time anyone worried about her ability as a disc jockey was the first few minutes of her on the air training: "I'll never forget my first show and neither will my audience. How can a DJ play the same record three times in a row? Believe it or not, I improved. . ." She certainly did. In fact, this fall she is teaching new recruits the fundamentals of radio broadcasting.

Pat is beautiful, intelligent, talented, and most of all interested in College Radio; in other words, a perfect choice for College Radio Magazine's Studiomate of the Year.

IBS Adds Three New Programs To Fall Series

The IBS Program Department has added folk music, opera, and organ programs to its fall program service, now being aired by member stations throughout the nation. The weekly programs are distributed to the stations on tape.

NEW FOLKS IN TOWN, the hour-long folk music series, is hosted by Jefferson Kaye, formerly of WBZ, Boston. Mr. Kaye's extensive knowledge of folk music and personal acquaintances with many of the performers he presents enable him to maintain a constant rapport with his listeners during the informal program. He first became interested in broadcasting while serving with the Air Force in North Africa and continued in the field as a civilian, working with several New England Stations. His afternoon show on WBZ soon rose to the number one rating in the market and he has been on constant demand as a master of ceremonies in the Boston area. The thirteen weekly programs of NEW FOLKS IN TOWN reflect his experience with college audiences.

Another addition to the fall listing is a University of Illinois production, ART FORMS OF THE ORGAN. During the twenty-one programs of the series, Prof. Paul Pettinga, Chairman of the Organ Division of the University's School of Music, traces the historical development of the principle forms of organ composition. Prof. Pettinga illustrates his comments by performing representative works on the Reuter organ at the University Place Christian Church in Champaign, Illinois. The program's distinctive opening theme has been arranged by Prof. Pettinga from music by George Frederick Handel. Program 8 of the half-hour series is a special selection of Christmas music which may be aired out of sequence by subscribing stations at a time of their choice. The series is designed to interest both the casual listener and the serious student of organ music.

THE MASTERSINGERS, IBS's third new entry, samples the private collection of rare opera recordings gathered by the host, Robert Stone. Opera lovers will hear stirring performances by the great Enrico Caruso, reproduced from a number of early cylinder and disc recordings which span the almost two decades of his recording career. Other featured artists include Amelita Galli-Curci, Titto Ruffo, Leo Slazak, Emma Calve, Kirsten Flagstad, and Marian Anderson. Mr. Stone was formerly with both NBC and CBS during the 1930's and more recently with WGY, Schenectady. The series is produced by WBUR, Boston University.

Also featuring selections from a large private collection is the popular CONCERT CAMEOS, a fifty-five minute survey of classical music. The commentary and music are intended for a general rather than a musically sophisticated audience, to provide programs which are entertaining as well as informative. Some composers are Ralph Vaughn Williams, Nicolai Miakovsky, Samuel Barber, Virgil Thomson, Joseph Suk, Richard Rogers, Malcolm Arnold, and Maurice Ravel. Produced in the Radio-Television Center of the University of Virginia, CONCERT CAMEOS is based on a series aired for three years by WELK, Charlottesville, Virginia.

Again this season, IBS offers MUSIC AND MEMORIES, a survey of the performers and melodies of the 1920's and 1930's, linked by commentary to the history of the period. Some selections from the new edition of this popular fifteen-minute program include the Coon-Sanders Night Hawks 1924 recording of "Night Hawk Blues," the Boswell Sisters' 1931 recording of" Roll On, Mississippi, Roll On," and Fred Astaire singing "New Sun in the Sky." This year's IBS series is selected from over 350 programs produced at the Radio-Television Center at the University of Virginia.

Through special arrangement with the BBC, IBS is again offering to its member stations OVERSEAS ASSIGNMENT. This half-hour weekly program features on-the-spot reports by BBC correspondents from around the world, with analysis and background to the news. Rapid transatlantic tape shipment allows stations to supplement their news coverage with material gathered by overseas correspondents of the BBC.

Prof. Dan Laurence of New York University explores the stars, composers, lyricists, and authors who have contributed to almost 100 years of theatrical productions on MAGIC MOMENTS IN THE AMERICAN MUSICAL THEATRE. The one-hour programs contain selections from such popular musicals as 'Showboat,' 'Porgy and Bess,' 'Pal Joey,' 'My Fair Lady,' 'Camelot,' 'Brigadoon,' 'Gypsy,' and 'Oklahoma.'

JEFFERSON KAYE, host of " New Folks in Town."

Of special interest is ACCORDING TO MR. JEFFERSON, a quarter-hour series reviewing Thomas Jefferson's views on a variety of timely topics, gathered from his speeches, essays, letters, and other writings. Topics include freedom of the press, suffrage, the Presidency, education, and an insight into what was intended by " Jeffersonian Democracy."

JUST JAZZ is a sixty-minute survey of music by the men and bands that have made jazz live in the past half century. The emphasis is on music, as selected and commented upon by jazz collector Clarence Walton, jazz commentator of WRVC, Norfolk, Virginia. The series has

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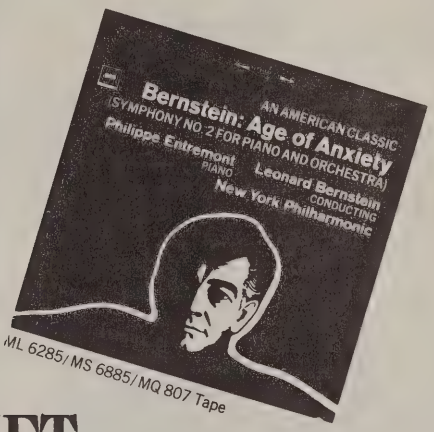

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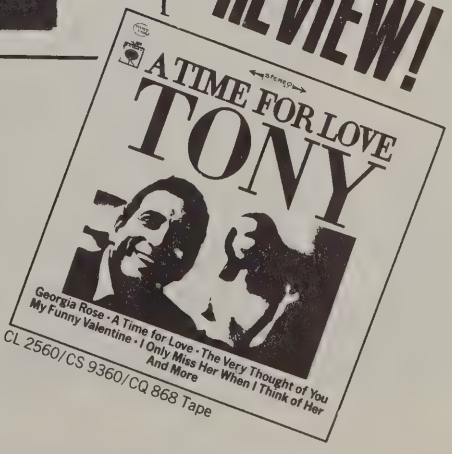
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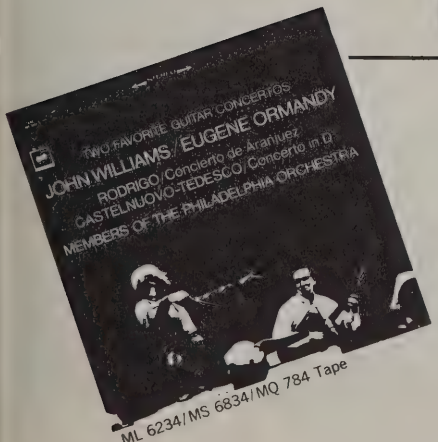
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Marathons For Fun And Profit

HOUR NUMBER 68 (and counting) Mike Montefusco (left) has his 100th cup of coffee as WRIU Business Manager Jeff Feinman reaches for commercial. Also holding coffee machine is WRIU Station Manager Phil Irving. The smile comes from Sue Thornton, RIU's news director.

On college campuses across the nation raspy-voiced announcers have been straining their tortured vocal cords to the limit to break the ever-increasing record for the most continuous hours of air time on college radio. Many of these vocal olympics are done with a serious purpose and provide their stations with a wealth of publicity and listener interest. Their experiences can help your station to produce a well-planned marathon that will give your station that needed boost in popularity.

Second only to coffee in its importance to a good marathon is careful planning. You must consider all aspects of the program if it is to succeed. Everything you will need must be secured in advance to make sure you will have it when you need it.

To prevent the marathon from developing into a pointless game, you should have a worthwhile purpose for producing it. For example, WWRC, of Rider College (N.J.) raised money for the American Cancer Society and WESU of Wesleyan University (Conn.) promoted the station's "Tapes for Viet Nam" campaign to send folk and rock music tapes to U.S. Soldiers. This gives the marathon an effective theme which can be used both locally and nationally

Publicity, a major goal of every marathon, can be increased by several factors. As previously mentioned, the theme can be a big help in breaking into the news. WASP of St. Andrews Presbyterian College (N.C.) was given coverage on both major wire services in addition to local papers during its seventy-three hour effort. Be sure not to overlook the possibility of convincing the local mayor or the heads of any organization you are sponsoring to show up during the program. This can do a lot to improve the usually strained relations between the college and the town. Timing is also a major factor in the amount of publicity your marathon will get. Holidays can either work for or against you, and exams will have a varying effect on listener enthusiasm.

Equipment such as portable consoles and replacement parts for quick repairs are prime material. Also, technical work which must be done should be assigned long before the clock starts running. Other associated ideas may come to mind if the station sponsors live bands, contests, dances, or telephone check-in's during the marathon. These elaborations are limited only by your station's budget and your announcer's strength.

When picking the announcer to do the show, you must obviously get the best you've got. After fifty hours or so an announcer gets a little boring. A poor announcer becomes positively disgusting. Care should be taken to keep the announcer does not do himself in during the long vigil. Mike Wilkinson of St. John's University's KSJU contracted laryngitis at the seventy-five hour mark of the station's Operation Century (March 18-22, 1966.) Doctors on the scene nursed Wilkinson through twenty-five more throat-parching hours to reach the one-hundred hour goal for a new college radio record.

Just as it seemed that KSJU's Wilkinson had the record cinched for the year, Bill Blinn of Ohio State University's WMRH broke through with 111 hours and four minutes of continuous air time. (April 30 - May 4, 1966.) After this one must conclude that there is no end to the supply of leather-lunged, sleepless, coffee-addicted disk jockeys in the world of college radio. Anyone for 112 hours?

HELEN SMITH cushions Don Smith during "Radiothon" to raise money for U.S.O. in Vietnam on WGSU, Geneseo.

WBRU CELEBRATES THIRTY YEARS OF BROADCASTING . . . . EARLIEST ORIGINATORS OF IBS

Thirty years ago this month college radio's pioneer station went on the air. In the fall of 1936 WBRU's forerunner at Brown University began operation.

The lack of sophistication of the early station can hardly be compared with the 20 kilowatt FM Stereo WBRU of today. The pre-radio days at Brown were characterized by a maze of audio wires running from room to room and dorm to dorm to create something resembling a huge PA system.

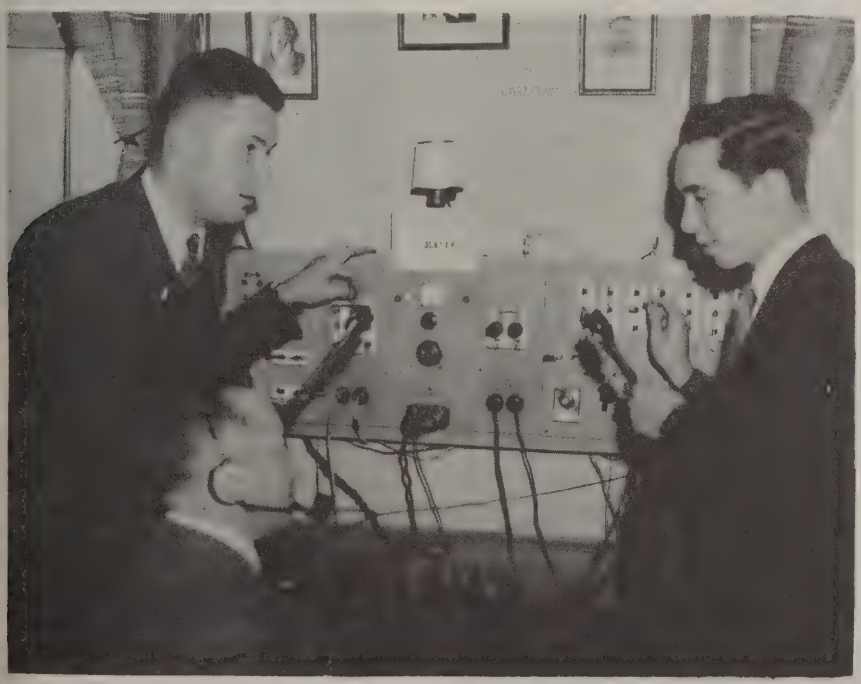
A new York Times article in the spring of 1939 described Brown radio as a "radio-telephone broadcasting system, covering the campus and most of Brown's fraternity houses." The article went on to add that the system, "begun three years ago as an experiment by George Abraham, '40, now broadcasts to an estimated 1400 listeners and has begun to sell advertising time."

Most programming originated from the central control room in Faunce House, the student center. There were over 50 locations where lines ran for possible sources of programming, and over five miles of wire in the distribution system. The Times article added that "for a nominal fee any undergraduate can become a subscriber."

But WBRU has remained a leader in the industry through the past 30 years. Today WBRU operates a closed-circuit AM station for the campus and a stereo FM facility that serves Rhode Island, Connecticut, and Massachusetts.

Back in the middle fifties, the members of 'BRU felt a greater challenge than the operation of the campus station and FM became the goal. The history of obtaining an FM license is long and discouraging. Several times their bid was not high enough to compete with commercial stations in buying existing FM operations. Success was finally realized about a year ago when WBRU purchased the classical music station, WPFM 95.5, in Providence.

FOOTBALL BROADCAST by Brown Network (Fall 1939). Left to right: GA, Joe Parnicky (glasses), Sherwin Drury, L. M. Bloch, Jr. and J. Taylor.



Left to right: GA, David Sarnoff, Ed Sarnoff '42 in GA's dormitory room (1940).

Feb. 21, 1966 WBRU - FM signed on the air. Almost immediately the station membership had to change its attitude from that of a swinging rock and roll campus activity to the more serious business of running a commercial 20,000 watt FM radio station.

The purpose of the station has not changed although the scope and size of the operation has greatly expanded. The

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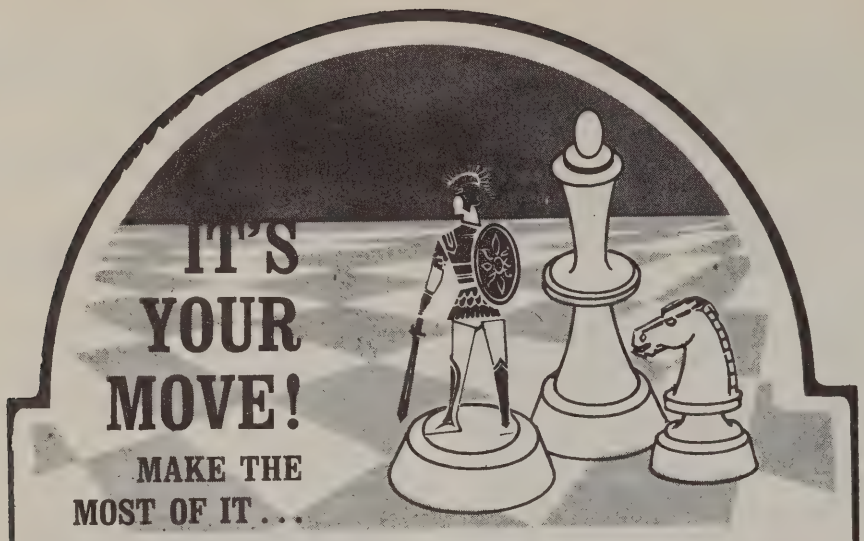

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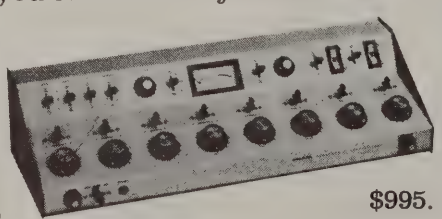

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ELECTRONIC CORPORATION

(Continued from page 17)

objectives are two fold: first, to service the listeners with what they want (music, entertainment, and news and public affairs for FM & rock and roll, oldies, campus lectures and sports for AM); and secondly to provide members an opportunity to learn the varied aspects of radio from programming to sales or public relations. Although most WBRU graduates never enter radio professionally, the roster of those who have is impressive including Bob-A-Loo of WABC, Dave Pearce of WICE, and the present program director of WJAR. Countless other 'BRU graduates are behind the scenes in management and supporting roles in radio and television. (Geroge Abraham, chairman of the Board of Directors of IBS started WBRU.

Well, briefly, that's WBRU past and present. What's in store for the future? Their ultimate goal is becoming the leader in the market for FM broadcasting, to become more influential in the area of community affairs, and continue to provide a very necessary service to the entire Southern New England area. The beginnings of WBRU - FM were a

STUDIO COMPLEX in the new WBRU. The up-to-date sound at BROWN.

times discouraging, but so are all worthwhile ventures. The present is bright and the future brighter. The experience of running a 20,000 watt stereo FM station in the 31st market of the country as a college student is unique, challenging, and a lot of fun.

College Radio is proud to pay tribute to this first class collegiate station which was the cornerstone of the early college broadcasting industry.

A Radio Station For the Campus Community

By Josh P. Roach

The campus of a college or university s in many ways like an incorporated illage or city. For social and economic easons people build houses in clusters round a central core of community ervice organizations such as shopping enters, medical and dental clinics, mall and large industries, schools, and hurches. In much the same way ducational communities provide living enters around a concentration of highly rained and gifted educators, outstanding ibraries, well equipped research omplexes, cultural centers including art alleries, theaters, and music halls - - - verything in fact designed to enable tudents at all levels of development and n all areas of learning to pursue their ducational bents. One could extend the nalogy by pointing to such common ervices as a telephonic swithboard for he campus and frequently dormitory witchboard to facilitate communication, ewspapers, police protection, recrea- on facilities - - - even a campus overnment organization to permit some egree of self determination for the itizens of the city or campus community.

Unlike most cities, the average educa- ional campus has not taken advantage of ne of twentieth century developments in cience and electronics. Very few ampuses have a radio or television ransmitting system to provide up-to- ate electronic communication for the ducational community. On many ampuses the total communication rocess is still left up to weekly news- apers, centrally located bulletin boards, r a chapel or assembly meeting where he announcements for the week are made nd where the college administration ttempts to talk out student problems hich have come to their attention. Much f the responsibility for establishing and aintaining pride in and loyalty for the nstitution is left up to the athletic teams, he band, and the cheerleaders.

One may say that all campuses are now erved by radio and television since they re within the primary reception area of ne or more commercial stations, and, therefore, for the institution to operate its own station would constitute an unnecessary duplication of efforts. However, the fact that other newspapers are available on campus does not preclude the need for a college or university newspaper because every community has its own problems, its own needs and these can best be met by a newspaper dedicated to provide coverage of those stories, events, and interests exclusively related to the campus community.

Another objection to a campus broadcasting station might be that the prime objectives of commercial radio and television stations, those best known in our society, are to sell products and services and to entertain. Most educators would assiduously shy clear of any device with such patently commercial and frivolous objectives.

It is still extremely difficult for many professors to accept the fact that effective teaching requires a type of salesmanship on the part of the teacher if the student is going to recognize his education as a store of usable facts and concepts rather than a mere encyclopedic collection of unrelated and often meaningless errudition. As much research needs to be done in the area of idea acceptance as in now devoted to product acceptance and packaging effectiveness. Such research would have to be done in an educational community complex served by radio and/or television which is a part of the campus, and should be conducted by people whose major interests are education and communication.

Another objection to the use of radio and/or TV in the educational community is that these media have as one of their chief aims - - to entertain. Now any educator of stature and recognition knows that if a student enjoys himself or is entertained in the process of taking a course, then the course content is somehow inferior and of little value for him. Most educators know that knowledge and wisdom are the results of heartbreaking criticism, the constant fear of possible failure, and just hard, unpleasant, uninteresting work. Instruction by radio or TV might present a challenge to these time honored traditions.

JOSH P. ROACH

Aside fom the assistance both radio and television might provide on the campus for more effective instruction there is another area where it could be of great value, and it is this possibility that I would like to explore in this paper. It is in the area of student-faculty relations and student services.

As an undergraduate, I attended a small church related, liberal arts college with an enrollment of less than 500 students. A part of our program was a required chapel service scheduled between 10:30 and 11:00, five days a week. Although at the time we complained bitterly of this requirement, there now seem to have been some worthwhile benefits from it. I now realize that at least half of these two and a half hours a week was devoted to college public relations. As a result, we developed a pride in our college we might not have

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developed in any other way. At chapel services we were given an opportunity to hear from faculty members some of whom we had never had an opportunity to be associated with as students. We were introduced to outstanding graduates of the college who had been invited back to perform as professional musicians or actors or as speakers to discuss the glamorous or fascinating aspects of their work -- work which they were able to do better as the result of their earlier educational experiences on our own campus. Afterward students were encouraged to meet and talk with these people. I'm sure that such meetings and talks resulted in the discovery of new meanings and worthwhile purposes for the educational process in which we as students found ourselves involved.

Now in many institutions these required encounters with all aspects of the educational community and virtually things of the past. Complicated educational schedules and large, unwiedly student bodies have necessitated the discontinuance of such general assembly meetings. The emphasis on specialization has prompted deans and department heads to discourage interdepartmental cooperation and to crowd ones own departmental calendar with so many time consuming projects and department related extra-curricular activities that students see their educational search little related to any purposes or objectives of the university community as a whole.

Unfortunately no substitute has been brought in to take the place of these person to person encounters. Although most campuses provide conferences and discussions on a wide variety of subjects very little thought is given to the problems of day by day public relations with the students. As a result, the attitude the student too often feels is that the process of education is a "no-fooling" proposition and if the student can't get along and keep up, the best interests of both the university and himself would be better served if he would just give up and quit. This obviously false assumption leads to the conclusion that the faculty and the administration constitute "the enemy," an enemy which is primarily interested in preventing students from completing their educations and being granted degrees. It therefore follows that any ways the students can foil 'the enemy,' either honestly or dishonestly, and secure the grades which will eventually lead to the degree are justifiable. It seems not unreasonable to conclude that at least part of the present day campus unrest and student demonstrations could be explained by this very lack of effective communication between the faculty and administration and the students themselves.

I suggest that a campus radio station might be able to meet some of these communication needs. At the same time larger educational institutions should explore the possibilities of a campus TV station, using either open or closed circuit distribution of programmed materials for both instructional and general educational purposes.

Before the physical equipment is secured however, a joint faculty-student committee should establish guide lines and specific objectives for the facility. These stated purposes for the broadcasting station should help guide the station manager and program director as they decide what is to be programmed and what is not to be programmed on the station. One important responsibility for such a broadcasting station should be for exchange of ideas between administration, faculty, and student organization on the campus. In this process the station should dedicate its efforts toward an honest and straight forward presentation and discussion of those aspects of the educational community which seem to be accomplishing the over all aims of the institution. Within the finest traditions of the institution, students should be encouraged to exercise their rights of freedom of expression. Their criticisms or complaints should be studied by responsible spokesmen for the institution and should be answered in a way that individual students or groups would feel that their ideas or suggestions were respected and therefore worthy of respectful answers. Such frank and open conversations on the air should do much to relieve the minds of puzzled and sometimes angry students and should result in their gaining greater respect for their faculty and administration, and for the institution as a whole. Also by the use of tape recorded interviews with outstanding alumni or by taped visits to places in which the world's work is being done, the students could, in their spare time or at specific periods learn more about what others found valuable during their college and university years and what the future might hold for them. They could also learn more about the campus and the interesting and outstanding people attracted to this particular educational center. It would be hoped that a student body, better informed about the campus and campus activities would be a more contended student body. It would further be hoped that as the result of their becoming better acquainted with the ideas and aims of various faculty members they would develop greater respect for the faculty generally and for learning as represented by those faculty.

Most of my article to this point has been very general. Let us now get to some specific suggestions as to how a campus radio station might hope to accomplish this improvement of student institutional relationships. First, let me suggest some specific objectives for the station operation and program planning. I would suggest about six major objectives for the station.

1. All programs should be planned and presented with good "showmanship" in mind. They should be able to attract and hold an audience on the basis of their own merit rather than because they were done by friends, classmates or even because they were presented by the institution to which one owed his loyalty. In other words the programs should be interesting enough and entertaining enough that students would want to hear them because of their content. One meaning of "entertain" is to hold something in mind. One would hope that thoughts and ideas expressed on the program would be worthy of being held in mind by the listening audience. To the worthy student there is nothing more interesting or exciting than learning.

2. The station should maintain such high professional standards that students involved in any way with its operation would profit from the experience. It should provide valuable pre-professional training for those considering working in any of the related areas of broadcasting. The station operation should relate directly to courses in broadcasting, journalism, business, advertising, public relations, education, music, and other fields. The station staff should cooperate eagerly with any department wishing to experiment through use of the broadcasting facility. In other words, the station should be an all-institutional facility, totally dedicated to the improvement of higher education.

3. Whatever is put on the air by the station should be for the enhancement

of the college or university, its prestige, its stated purposes, and the best interests as interpreted by the administration, the faculty, and the student body. This should not rule out diverging opinions or the discussion of controversial subjects but they should always be handled in a way that they are recognized for what they are - - an honest search for truth.

4. The campus station should not attempt to do what commercial or network stations are already doing in a satisfactory way, or which they are better able to do. The success of the campus station should not be measured by its ability to compete with existing commercial stations but by its ability to accomplish its aims on the campus, for students and faculty and especially for the institution as a whole. It should consider its responsibility that of augmenting the services presently performed by commercial stations. Experience in such a station should prove valuable for persons going into any aspect of broadcasting - - either commercial or educational. It would require the highest professional expertness plus a degree of imaginativeness not always appreciated or used in "successful" commercial operations. Here it is frequently safer to keep to established practices rather than to embark into untried areas of programming.

5. The campus station and its directors or sponsors should try to work cooperatively with all broadcasting stations in the area so that students of broadcasting on the campus station would be able to learn from the experienced staffs of those other stations. Such cooperation would also enable the campus station to provide campus news and special events programs for general distribution to the listening areas served by these other stations. There are now many commercial stations who are assisting college and university departments of communications by employing their students in apprentice positions and thereby giving them the necessary start on a professional career in broadcasting. When station managers are kept informed of the work being done on campuses and are provided with opportunities to assist with such collegiate programs, they are more eager to help those graduates who are the products of such programs.

6. The final objectives - - and this one is left to last because it is perhaps the most important one. The campus station should not have to depend for its support on advertising as in the case of a commercial station. This does not mean that the station personnel should not concern itself with the commercial aspects of broadcasting. In fact it should have a commercial department whose duties it would be to devise ways in which the station might provide public service spots for university related activities. It might also want to work out a limited number of commitments with campus related businesses to sponsor certain programs in return for cooperating with merchandising or advertising courses, in research studies, or professional assistance with courses.

At the same time the campus station should be equipped to produce as clear and consistant a signal as is possible so that students would not have to apologize for the poor reception and so

(Continued on page 22)

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that listening would be made as easy and pleasant as possible. Each student room should be equipped with a receiver capable of picking up the campus station and amplifying it to a comfortable level. Other student centers like the union building, campus dining rooms, etc. should carry the programs so that they would be considered an important part of campus life. Studio and transmission equipment should be kept in the best possible repair and adjustment at all times. In other words the quality of the signal as well as the quality of the program should reflect the quality of the institution and should not seem to operate as a poor relation for which one must always apologize.

By following these suggested objectives any number of specific program formats and plans should begin to emerge. By operating on a low power FM license to begin with the station is not required by the F.C.C. to broadcast for any minimum number of hours. The station should never operate on such a schedule that it would have a number of hours to "just fill up." Such throw-away hours can negate much of the good accomplished during the rest of the broadcasting schedule. They can become hours in which your staff dilentantes try to be "cute" or imitate popular programs carried on other stations. Be sure that you can justify every moment you put on the air and that you are never completely happy about your staff and program schedule till they are the very best of which you and they are capable. Make your "on the air" time the reward for practice, voice improvement, and tested laboratory ability.

A final word. Establish a fairly rigid time schedule for the various elements of your broadcast day so that students can expect to hear what they want at the time it was promised. This time discipline is also extremely valuable for your staff and will produce for them the feeling that they are securing the best professional experience with the campus station.

Remember, it isn't the fact that broadcasting stations make money which gives them their professional status. It is the recognition of an obligation toward their listeners, toward the country under which they hold their license to broadcast, and toward the station owners. It is their dedication to making their station serve the needs of the community in which it is located by every means possible. Your campus station will be worthwhile only if you insist on professional standards from top to bottom.

Recording for College Radio

(Continued from page 5)

I am certain that many of you are familiar with the first two types, so little discussion is necessary. However, the third type, compatable, is a rather seldom used system which I feel has a good deal of merit, especially where monophonic and stereophonic use of the same tape is frequently required. What this basically consists of is this: the electronic sum and difference of the "left" and "right" signals are recorded on the two tracks of the tape. The sum being recorded on the "A" or "left" track and the difference being recorded on the "B" or "right" track. When a monophonic use of the tape is desired, playing simply the "A" or left track (on a two-track stero tape is what a half track monophonic machine will play) will reproduce the entire program monophonically. For stereophonic reproduction, the two tracks are electronically added and subtracted to produce "left" and "right" signals.

WHAT are you recording? Is it one lecturer, a panel discussion, a small musical group or a symphony orchestra? Each of these requires special considerations. The answer to this question will assist in such other areas as TECHNIQUE and EQUIPMENT UTILIZATION.

The TECHNIQUE utilized in a recording session can be defined as your approach to the finished sound of the recording. The technique to be used is directly related to the goal which you are trying to accomplish. For example, a "single microphone" technique is often employed where a recreation of the sound in the particular building is desired. This is often good where accoustics are excellent and large groups are being recorded. "Single microphone" refers to the number of microphones per recorded track. A multiple microphone technique is generally employed where a more commercial or tight individualistic sound is desired. This technique is used by most of the major record companies on the majority of their releases.

EQUIPMENT UTILIZATION includes the actual placement of the microphone or microphones, the necessity of an adequate monitoring system, the selection of the proper tape speed, the use of remote controls, the choice of tape upon which to record, and how to be as inconspicuous as possible. All of these points help to add up to more and better recordings.

Finally I shall explore the SPECIAL TECHNIQUES and other methods which can be used to improve recordings. Techniques such as editing, variable speed, equalization, and echo will be explored, as well as the addition of such after-the-fact recordings as sound effects. Your recordings will, however, be most remarkably improved by your listening to them critically. A comparison of a recording that you make with a recognized commercially good recording by a major producer, not necessarily a custom recording job for your school etc., and an analysis of the differences will enable you to experiment and improve your recordings.

I would like to receive inquiries about problems which are faced in your regular course of events which present a continuing or unique problem. This will guide me in the future to assist you in meeting these demands. Send your questions to Brooke Lee Furr, 36 Sixth Avenue, San Francisco, California 94118.

IBS Adds Three New Programs

(Continued from 14)

been specially prepared by Mr. Walton for airing by IBS stations.

Completing the fall selection are the CBC SHAKESPEARE LECTURES. Marking the 400th anniversary of his birth, four half-hour lectures on William Shakespeare are presented by distinguished scholars and men of the theatre. Topics examined are "Shakespeare and the Theatre," "Shakespeare and the English Language," "Shakespeare and the Modern World," and "Who Was Wm. Shakespeare?" The series is offered by IBS through special arrangement with the CBC International Service.

The fall selections have been chosen to allow member stations to air programs that otherwise might prove beyond the resources or research facilities. Full information on the spring program selections will be mailed to member stations during November.

Some Random Thoughts on Two, Not So Random, Problems

by DUNCAN WHITESIDES

For those of you who saw the variable speed tape device demonstrated at the IRTS College Conference, last year, you saw an answer to many of your production problems, until you learned how much it cost. The creative imagination was stimulated, only to be frustrated by a shortage of budget.

Like most other campus stations, WCBH's turntables and tape recorders are sync motor driven so the SCR variable voltage controls, now available, were of no use to give us controlled speed variation, with or without pitch change. There are many times when the running time of music or sound will destroy its usefullness as a production tool by being just a few seconds too long or too short. Often, a slight pitch change would not be a serious liability.

Looking around for a solution, we stumbled across the quick answer to speed regulation of sync motors in the March, 1966 issue of RADIO-ELECTRONICS. It is a variable frequency oscillator designed to control either turntable or tape speed. On our Gates turntables it will give us a control range of approximately 100 rpm, from $22\frac{1}{2}$ to 130 rpm, enough for all practical purposes. True, there is still pitch variation but what do you want for well under $50 and a little effort? Who knows, a little variation of pitch might even lead to some imaginative production. If you haven't tried it you might be surprised.

Scrounge is not an unfamiliar word at WCBH, but there are limits beyond which this can be carried and still get the highest quality "professional" sound. Our beginning announcers might not force a top pro to worry about his job, but we won't take a backseat to anyone on technical sound quality. This can become a real "crown of thorns" to a self-supporting campus station, with little or no institutional financial support. as we are at WCBH. We had a personnel increase, this spring semester, of 141% and this "put the cat on our back" to do something about expanding facilities, yesterday! This meant the addition of a new production studio, which would meet broadcast quality standards, on an absolute minimum budget. We managed to swing a Sparta A-10 console but everything else had to be "junk box." Here our problems started.

Miscellaneous accessory equipment like tape decks and turntables, long

(Continued on Page 24)

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2. Viking model RP-61VU record-playback amplifier for tape machine or cartridge unit. Includes mic and line mixing inputs, $4\frac{1}{2}$" VU meter (Phaostron), and record-on-off indicator lamp. In excellent condition, on 5 1/4 x 19" rack panel. Purchased for project that never materialized. Fine for converting a play only machine to full record/play. Has connection to feed erase head. $50.

3. Carrier-current AM transmitter. Built by us for experimental and research purposes, no longer needed. Low power, ideal for feeding a fraternity house or small residence hall. Has balanced output to feed single phase 220 VAC service. About 3 watts input to final tube. Final is cathode modulated -- no modulation reactor or transformer needed. Uses 1/2 12AX7 oscillator, 1/2 6SL7 buffer, 6L6 final, and 1/2 6SL7 audio and modulator. Input transformer for matching 600 ohm balanced line. Has crystal for 600 kc and we can include a couple of other crystals we have that operate above 700 KC. Unit is built on $10\frac{1}{2}$ x 19" black crackle rack panel. Has front panel meters to read osciallator plate current, final cathode and B plus. Audio input control is a hi-Z step attenuator. Separate switches for plate and filiment. Plate is relay operated for remote carrier control. Unit works perfectly and is capable of over 100 percent modulation. Available immediately -- not in use for past 60 days. $35.00

4. Have several hundred feet of RG-11 coax on hand. Removed from television station installation. Has been installed outside between tower and studio building, but in good condition and was in use at time of removal. Would make good carrier current feedline. Make offer.

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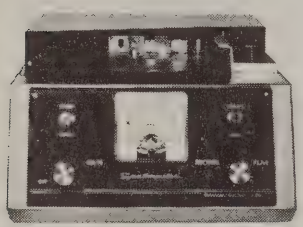

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Some Random Thoughts

(Continued from page 23)

since pulled out of service, were resurrected and rebuilt successfully to meet broadcast standards. However, we ran into one small problem that gave us fits. The small ones will do it every time. We had several old G.E. type phono preamps which we were going to have to use as there wasn't money for good commercial jobs or time to design and build from scratch. It turned out that they didn't have enough gain, when transformer matched to the unbalanced 600 ohm input of the A-10 console. Every trick we tried left us either short of gain or with distortion. Until . . . we picked up a copy of the April, 1966 issue of RADIO-ELECTRONICS and found the solution to our problem in an article on "a low-cost impedance-changer with power gain." What a great solution, because: it costs less than a quality transformer, its impedance ratio is higher than any practical transformer, good power gain, excellent frequency response and very low distortion. Quite simply, it is a two stage transistor amplifier with many desirable features when you face the problem of matching from higher to lower impedances. Look at it and you'll think of many more applications, we have.

I'd like to pass on some tips of things that caught my attention, at the NAB meetings in Chicago recently, as items that might be most interesting to a "tight with a dime" campus operation.

Sparta has announced a 3 channel remote amplifier (RA-5) which looks like a little honey at approximately $195.00 . . . compact, lightweight and with LOTS OF FEATURES YOU'LL LIKE! It will be the workhorse of our sports feeds next year.

Of interest to the frugal is a tape cartridge record-playback unit, which sells for only $450, manufactured and distributed direct by Tapecaster Electronics, Box 662, Rockville, Maryland 20851. It looks like a Spotmaster and is reputed to meet the new NAB standards.

How about passing on your successful brainstorms, lucky finds or just cash... all will be welcome at WCBH.

IBS Membership Grows

The following stations have been added to the conditional membership roles of IBS:

WLCR, Lycoming College, Williamsport, Pa.; KECC, Evangel College, Springfield, Mo.; KIFC (GP Wilson), Iowa State University, Ames, Iowa; KSCA-FM (Don Garnett), Arkansas State Teachers College, Conway, Arkansas; WFHC -FM (John Bob Hall), Freed-Hardeman College, Henderson, Tenn.; WSUR (Robert Bailey), Wisconsin State Univ., Eau Clair, Wisc., 54701; WVBC (Herbert Drinnon), Bethany College, Bethany, West Va., 26032; KUNR-FM, (Jerry W. Ashworth), University of Nevada, Reno, Nevada; WEMO (John Rozier, S. R. Nosworthy), Emory University, Atlanta, Georgia, 30322; KFCA-FM, (Chas. E. Buzzard), Phoenix College, Phoenix, Ariz.; WLCC (John Young), Lincoln Christian College, Lincoln, Ill, 62656; WWOO (Dr. Paul Flynn), Western Carolina College, Cullowhee, N. C.; WVSU-AM (William Slatter), Loyola University, New Orleans, La., 70118; WWRM (Hester Hastings), Randolph - Macon Woman's College, Lynchburg, Va.; KCMA (Russell J. Marshall), Simpson Bible College, San Francisco, Calif., 94124; WMAU- FM, (Dr. Donald Scott), University of Mass., Amherst, Mass.; WBUR-FM, Boston University, Boston, Mass.; WRSB (Stafford G. Davis), Shimer College, Mount Carroll, Ill. 61053; Northwest College, Kirkland, Wash.; WUCB (Isaac D. Abella), University of Chicago, Chicago, Ill. 60637; WXBC-FM (Aaron Fessler), Bard College, Annandale - on -Hudson, N. Y.; WUAG (FM) (Emil W. Young, Jr.), University of North Carolina at Greensboro, Greensboro, N. C.; WCRO (Roy Flynn), Winthrop College, Rock Hill, S. C., 29733; WTBU (Will Lewis), Boston University, Boston, Mass.; WLHA (Kenneth Swerdlow), (Lakeshore Halls Assoc.), University of Wisconsin, Madison, Wisc.; and WKSC (Dr. Donald K. Laver), Kutztown State College, Kutztown, Penna.

WOFM Prepares For Christmas Marathon

Final plans for the third annual WOFM Merry Christmas Melody Marathon were announced today at St. Bonaventure University by the Marathon's Co-Chairmen, David Winn, Joseph Ingor, and Charles Piontkowski. Over the past two years, the students of St. Bonaventure University have contributed over 1700 dollars to the marathon which operates as follows:

Each year the Student Senate of St. Bonaventure sponsors a Christmas party for the needy children of the immediate area surrounding the university. Two years ago this station inaugurated a day-long marathon broadcast to raise funds to help underwrite the expenses of the party. The format of this marathon is to play the "golden oldies," the top hit records of the past ten years, with the students donating to hear their favorite songs.

In 1964 a goal of $100 was set and $437.73 was raised. In 1965 we set a goal of $500 and the student body, numbering some 1100, contributed $1,274.89. This large contribution enabled the Student Senate to buy several extra gifts for each child and we hope that it made their Christmas a little happier.

This year's marathon will be held Dec. 8, from 7 A.M. to midnight and our goal if $1300. We sincerely hope that we will reach this goal so that those less fortunate than ourselves may enjoy a fine Christmas.

Any station that wishes extra copies of the COLLEGE RADIO ANNUAL issue may write to the Circulation Department of CR, along with a check for 50 cents for each copy. (This amount covers the printing of the issue.)

Stations may use the issue for their own publicity or for publicity for their school.

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An Unusual Telephone Adapter Unit Recommended For College Broadcasters

By JAMES D. JONES

The modern broadcasting station is making more use than ever before of the telephone -- for news beeper reports, phone interviews, audience participation programs, etc. Most of us are acquainted with the telephone company "Beeper" -- the little black box which emits the beep, and connects the phone to the station's audio input facilities. In the author's case, we were not satisfied with the phone beeper -- the quality was poor, the audio output was an odd impedance, and on long-distance calls, the problem of balancing the local and distant phones became critical. We were fortunate to locate a nearby engineer who developed a new approach to the problem, and we would like to pass this on to CR readers.

The schematic shows the simplicity of the unit. It is unique since there are no tubes, transistors, batteries or power source required. The total cost depends almost entirely on the quality of the audio transformers. We have used relatively inexpensive transformers, and have been well pleased with the quality. The circuit is nearly self-explanatory. The 3PDT switch is normally in the "Call" position, thus permitting normal use of the phone. Upon establishing contact with the distant party, the switch is moved to the "Program" position, thus connecting the coupling circuits and opening the audio feed to the recorder or console. The "Balance" pot is adjusted to balance the levels of the local and distant parties' voices.

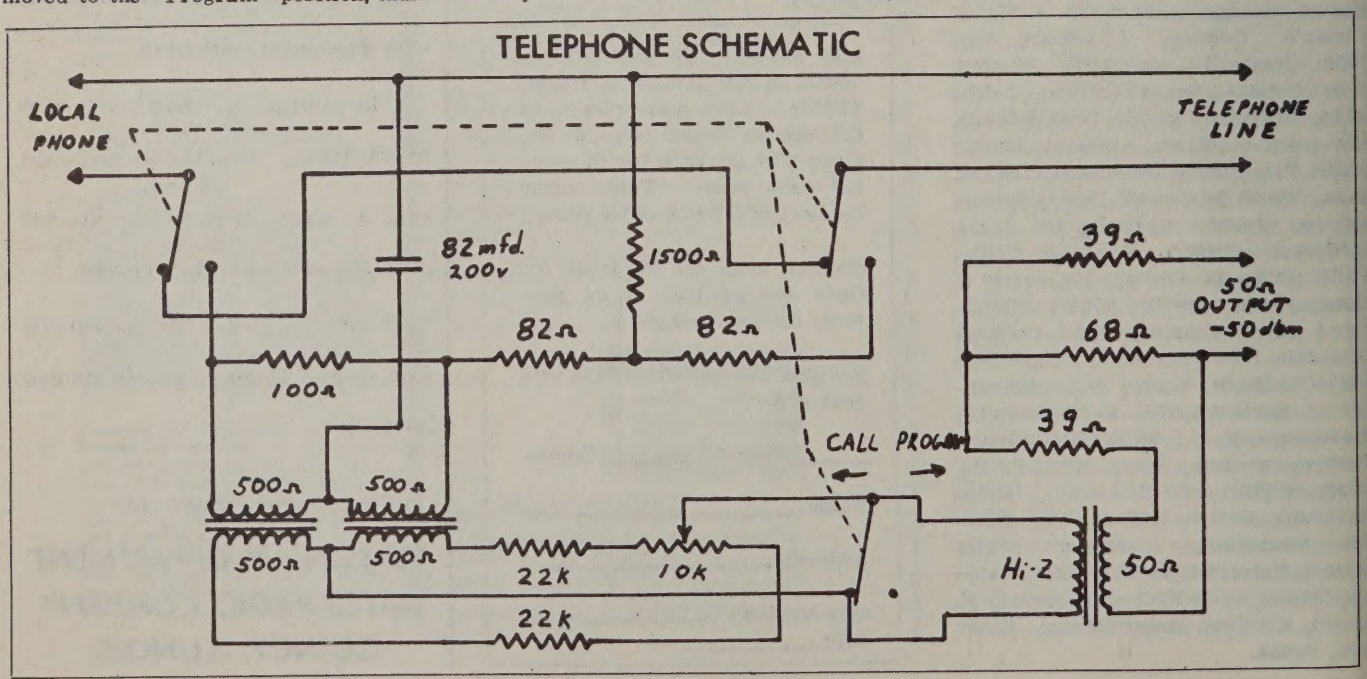
As the diagram shows, the audio from the distant and local phones is routed through separate audio transformers. The secondary of these transformers feed the balance pot, which determines the relative level of the two signals. The output of the pot can be shorted by the "Call-Program" switch to prohibit line noises from being fed to the output circuit when no phone transmission is in progress. The pot output can be fed directly to a high-impedance microphone input, or through a plate-to-line transformer and attenuator network to a 50- or 250-ohm mic input as shown in the schematic.

A few words of caution in conclusion. Since the adapter does not produce a "Beep," the use of the unit should be made in compliance with telephone company regulations and local conditions. If calls are made to other than station personnel, the party should be advised that his comments are being recorded or broadcast, so that he is aware of what is going on. Also, it is important to be sure the switch is in the "Call" mode at any time that the unit is not in use, as it will hold the line open in the "Program" mode.

The author has had excellent results with this unit on long-distance calls of nearly 1500 miles, depending on the general quality of the telephone circuits in use. In addition, we have built several units for use by our clients, and all have been well pleased. We feel it makes a very worth-while addition to any broadcast station.

TELEPHONE ADAPTER UNIT
PARTS LIST

2--82 ohm $\frac{1}{2}$ watt
1--1500 ohm $\frac{1}{2}$ watt
1--100 ohm $\frac{1}{2}$ watt
2--22k $\frac{1}{2}$ watt
2--39 ohm $\frac{1}{2}$ watt
1--68 ohm $\frac{1}{2}$ watt
1--10k linear taper pot--Ohmite type AB recommended
1--82 mfd 200 VDC capacitor--any close value OK. If electrolytic, polarity is not important.
1--3PDT rotary or lever switch
2--500 ohm repeat coils--Stancor WF-30, UTC LS-30, Thordarson 20Ao7, etc.
1--Plate to line transformer--Triad A-4X, UTC A-12, A-24, etc.
Cabinet, chassis, or rack panel. Knobs, terminal strip, hardware.



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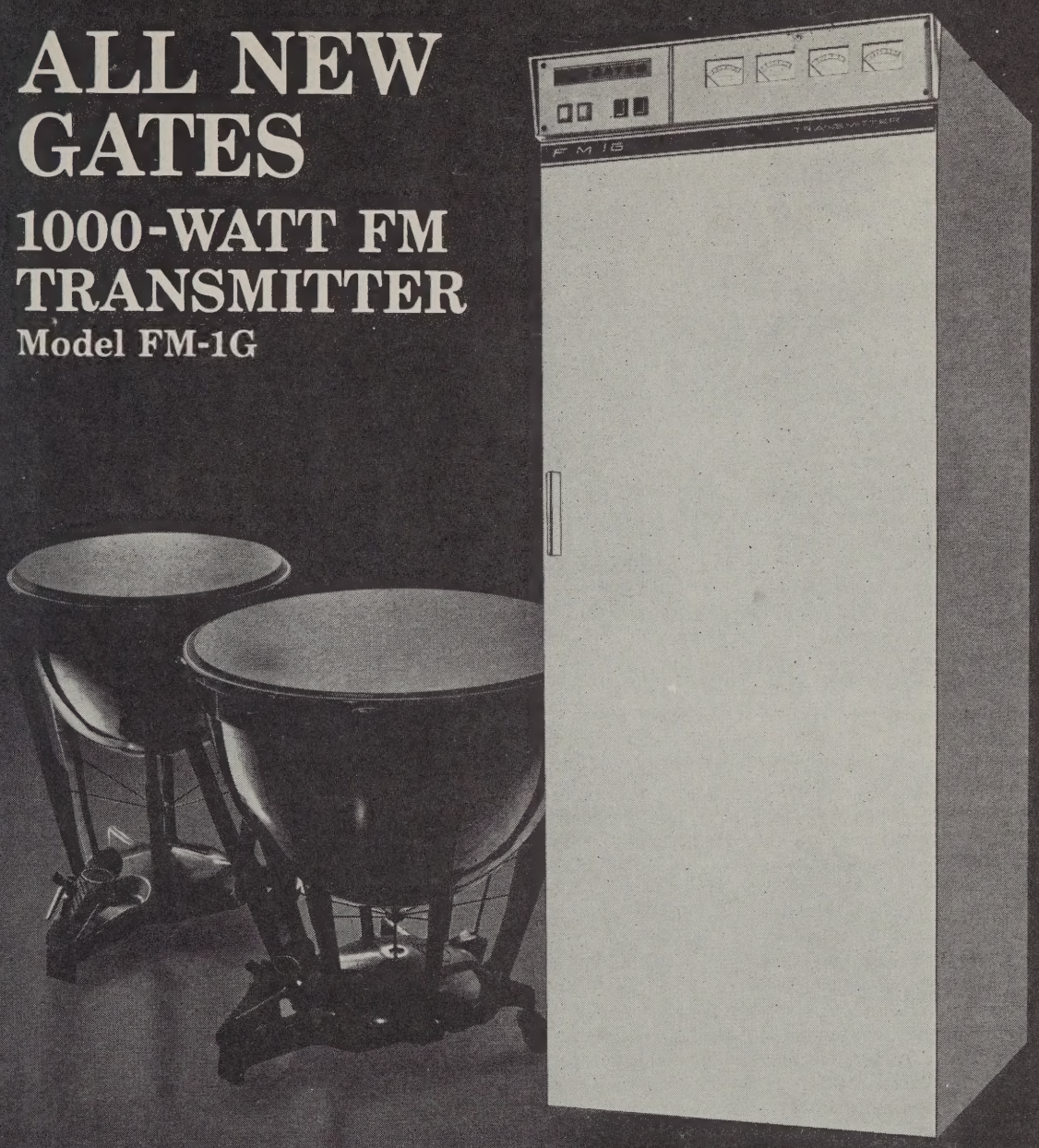

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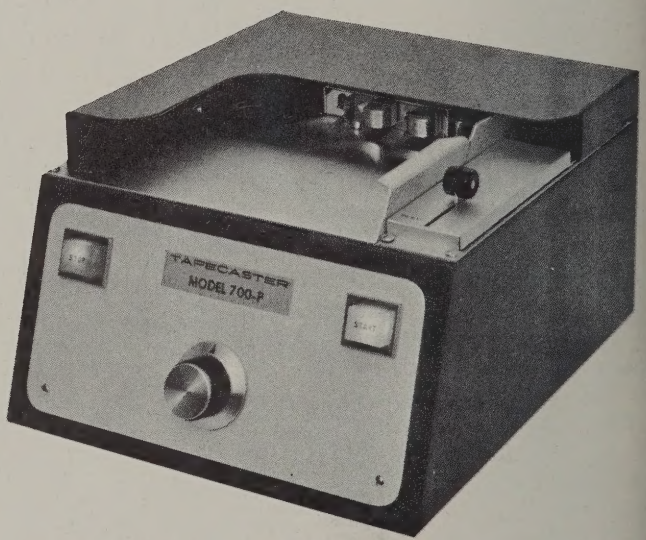

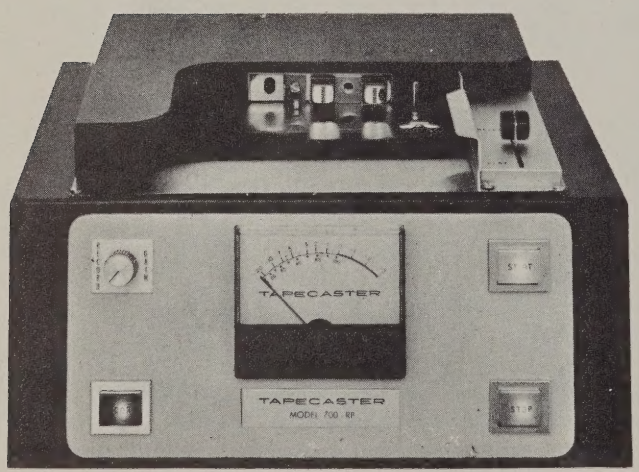

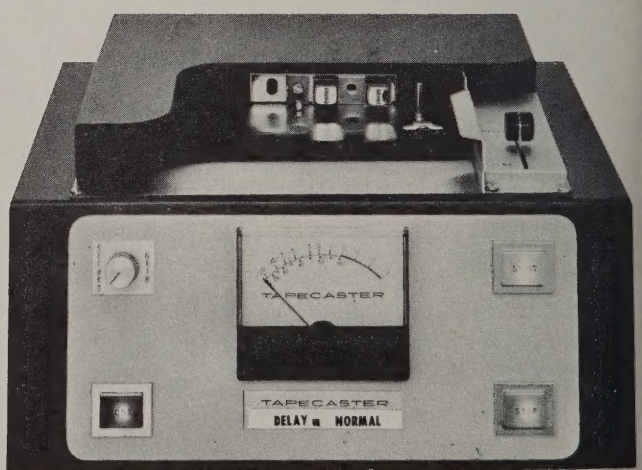

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